NAEB JOURNAL

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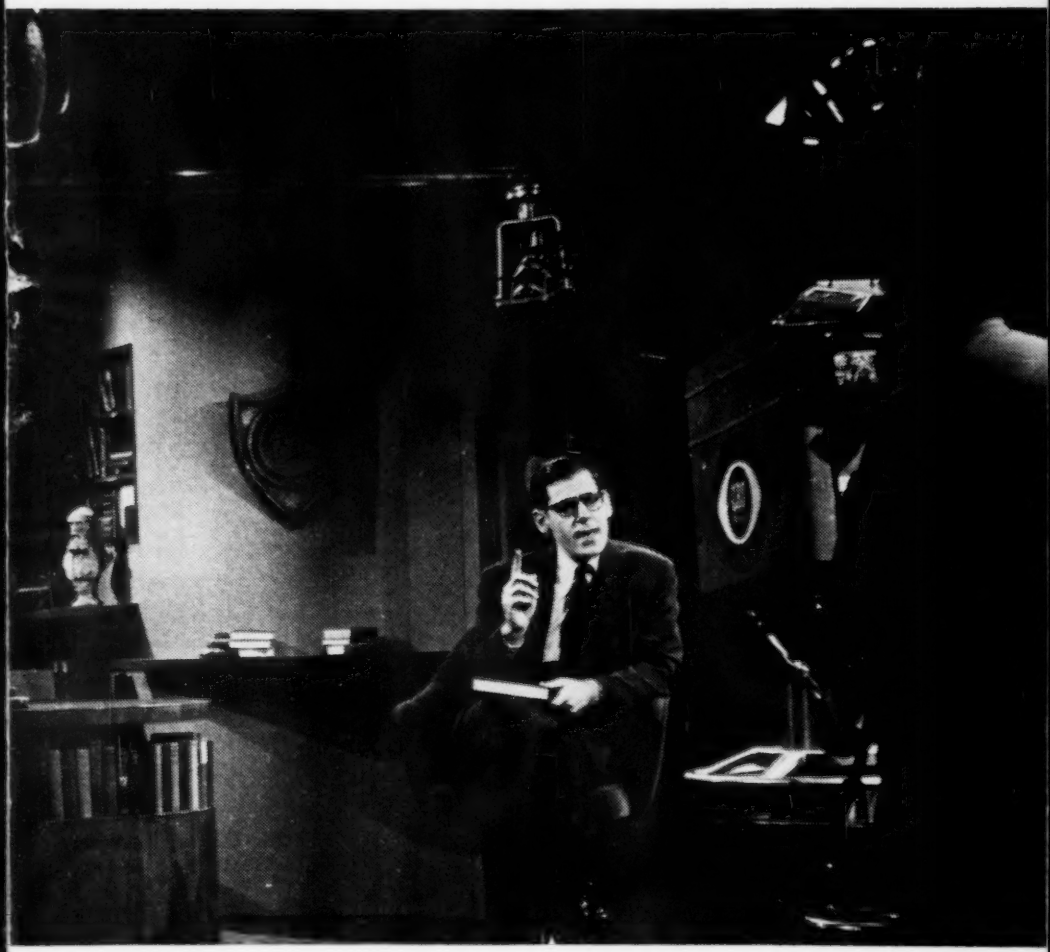

The Great Talent Hunt . . . p. 3

Television in Japan . . . p. 5

ABOVE: WCET Production Director John Morris goes over program format for Ohio history series with teacher Mrs. Dorothy Rotarmar of Reading, Ohio. (See "ETV in Cincinnati.")

ON THE COVER: Prof. Floyd Zulli, Jr., conducts literature course on NYU's "sunrise semester" at WCBS-TV, New York City. (See "The Great Talent Hunt.")

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The Great Talent Hunt

Instructor's articulateness and personality bring success to NYU's 'sunrise semester'

● ACROSS THE COUNTRY on many of the college campuses a new recruitment program is under way—not for exceptional students, not for triple-threat football players, not for the most renowned scholars, but rather the hue and cry is for television talent. Today's professors are asked not only to know their subjects but also to be at home in front of a television camera. It might be asked, Isn't any competent classroom teacher qualified to perform in the electronic classroom? Perhaps this emphasis on television talent is misplaced or unwarranted. Let's then approach the problem with another question.

When all the normal academic considerations are safeguarded, what is then the most important factor that determines whether or not a course for credit via television is successful? In my opinion, the unassailable answer to this question is the personality and suitability of the professor to the medium. More specifically, it is his ability to communicate to his unseen audience.

By **Warren A. Kraetzer**

Director, Office of Radio-Television, New York University.

As a general rule of thumb, the Office of Radio-Television operates on this premise: Each member of the faculty is a scholar in his own particular subject area, or he should not be teaching at the

university. Of course, there are degrees of knowledge and it should not be inferred that every young instructor is as competent as a man with 30 years' experience in the same field. The point to be made is that this office is concerned with a professor's personality and articulateness for the mass media. All educational broadcasters have had experience with renowned scholars who would find it difficult to explain in compelling terms to a lay audience what it is to which he has devoted his life.

Before all deans and full professors attack this point of view as advocating the "younger-than-springtime" school, let it be quickly pointed out that several of N.Y.U.'s most rewarding programs have been done with men within a dean's classification. At the same time, the university is willing, in its judgment, to cast a young instructor as the principal in a radio or television show if he has the necessary broadcasting characteristics.

At New York University, for good or evil, there is no faculty committee that determines what subject areas are to be presented on radio or television and who will be the performers. This autonomous state certainly eliminates some of the debating contests that go on in other institutions, and while the staff of the Office of Radio-Television suffers from the same human frailties as anyone else, it is at least allowed to stand or fall by its own professional judgments. Now, to Professor Zulli.

Comparative Literature 10, and currently, *Comparative Literature 20,* popularly known in the New York area as "Sunrise Semester," are N.Y.U.'s first attempts to televise a course for credit. After the university did considerable soul searching as to whether or not an institution of higher learning can legitimately offer its curriculum for credit on the air, the subject area for this experiment was the next business on the agenda. It was agreed that a program with the broadest appeal should be the nature of our first attempt. Therefore, literature was chosen. It remained for an academic committee to determine what phase of literature would be undertaken. (In the case of courses for credit, the administration and selection of subject area, preparation of syllabi, and other academic matters are handled by the college or school involved. The Office of Radio-Television does not intrude in these areas. The earlier paragraph relating to the autonomous state of operations naturally does not apply as completely in connection with these purely academic offerings.)

Finally, the question of who will give the first course had to be resolved. After a fairly clinical approach to various members of the University College of Arts and Science faculty who are competent in the area of comparative literature, Dr. Floyd Zulli, Jr., an as-

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Television in Japan

Government and commercial stations emphasize educational programming

By **Eiji Takebayashi**

U. S. Representative, Toei Motion Picture Co., Ltd., Tokyo, Japan.

● IN JAPAN, the radio and television media are controlled by the Ministry of Communication. The Wave Control Division of the Ministry is in charge of the allocation of the new applications for radio and television stations.

Since 1953, NHK-TV (Nippon Hosokyokai—Japan Broadcasting Corp.), N-TV (Nippon Television) and KR-TV (Radio Tokyo TV) have been the three big TV stations in Japan. These three TV stations have been supplying the local TV stations in Osaka, Nagoya, and Sapporo with programs.

But the diffusion of TV receiving sets was slow in Japan. One reason was that the cost of the average TV set was more than $300, while the average monthly salary of a Japanese was less than $70. Secondly, there were more than 5,000 motion picture houses in Japan providing entertainment to the public for as little as 20 cents admission. Thirdly, TV programs were not good because of a lack of talent, a mishandling of station engineering, and because of the financial troubles of the stations. In addition, the Motion Picture Association of Japan refused to supply TV stations or networks with films in an effort to protect its own theater business.

NHK-TV

● NHK-TV was a monopolistic broadcasting company for many

years. Sponsored by the government, it was entitled to collect money semiyearly from every radio owner. NHK started preparations for TV broadcasting in 1950, and TV programs went on the air in 1953. NHK-TV also was allowed to collect money from the public and was given an additional budget from the government with the prior approval of Congress.

But the NHK monopoly of radio and TV did not last long. In 1947 the American Occupation authorities granted the establishment of commercial radio stations. Almost all of these new stations were established in cooperation with newspaper companies. Radio Tokyo, Nippon Broadcasters, and Bunka Broadcasters became the big three commercial radio networks in Japan. And in 1954, Radio Tokyo and Nippon Broadcasters started TV broadcasting, with the prior approval of the Ministry of Communication.

Commercial TV

● Radio Tokyo established KR-TV, and Nippon Radio established N-TV. Both of them began TV broadcasting in 1954 on a commercial basis while NHK-TV remained noncommercial. When NHK-TV was the only TV operator, broadcasting time was from 6 p.m. to 10 p.m. every day. But since the two commercial TV stations started, the three stations became competitors and began broadcasting from morning to midnight. Their programs became more interesting. Sports, music variety, Kabuki shows, puppet shows, quiz programs, magic shows, and telefilms gained popularity. The government allocated $250 000 in fiscal year 1955 and $325,000 in fiscal year 1957 for importing foreign TV programs to Japan. The more attractive programs began to appear on NHK-TV, KR-TV, and N-TV as well as through the local TV stations which had been preparing relay broadcasting. Each of these local stations had prior consent to use as a program source one of the three big broadcasters.

The positive activities of these three TV stations increased the number of TV viewers and the number of families owning receivers. In July 1956 the number of receivers was 400,000. In July 1957 it was 600,000. By the end of 1958, it is anticipated that there will be more than a million TV sets and that the retail price of a 17-inch receiver will be less than $160.

Telefilms were imported from the United States and shown sometimes with synchronized Japanese narration and sometimes with Japanese subtitles. Stimulated by these American telefilms, some minor motion-picture producers started telefilm production in April 1957. But the Motion Picture Association of Japan would not, at any price, supply TV with its old films in stock, nor would it let motion-picture actors engage in any TV programming. Only Nikkatsu Co., one of the major

Continued on page 20

Can TV Help Our Schools?

● A few teachers have expressed opposition to television on the ground that it might eventually replace teachers or greatly reduce their numbers. Such fears are groundless. Few qualified educators feel that television will eliminate the classroom teacher or reduce her contribution to the educational enterprise. Her services are vital in promoting and motivating learning. Rather, they would hope that appropriate programs planned and presented by "topnotch" teachers—master teachers, if you please—would make the work of individual classroom teachers more effective and at the same time permit the classroom teacher to devote more time and attention to her most important function—that of providing for the differing needs of her individual pupils.

There is another factor in the teaching situation today, however, that we dare not overlook. The present danger is not that teachers will be thrown out of employment. Actually, there is a shortage of teachers at all levels, from the kindergarten through the university. And that shortage is likely to grow worse. Our most pressing problem is to find an adequate supply of qualified teachers.

We are told that today there are 87,319 "emergency" teachers in the United States—three out of five of whom have less than four years of college training. These under-prepared teachers could profit immeasurably from television programs designed for use in their classrooms. Not only would such programs supplement and enrich their teaching but they would serve to demonstrate effective teaching techniques and provide in a very real sense part of the in-service training that these sub-standard teachers so desperately need.

The present situation provides a real challenge to the teaching profession to experiment with educational television with the objective of strengthening the service rendered by our schools to their communities. Television is a powerful medium which has demonstrated its ability to entertain and, at the same time, to sell goods and services. When used properly, may it not have a comparable potential in assisting to meet educational objectives?

—TRACY F. TYLER, *Editor*

Multipurpose Studio Set

Construction ideas for a scenic design and a time-saving loader for 2x2 slides

By **Ron Hull**

Production Director, KUON-TV, Lincoln, Nebraska.

• The experiences of KUON-TV in designing an all-purpose setting which could be used for a variety of direct-teaching television programs may be of help to schools and stations which are faced with a similar problem. The problem is familiar: What basic set can be created which will function equally well for daily programs in mathematics, English, Spanish, etc.? We needed a flexible, functional, attractive looking studio area from which four or five different classes would be televised each day.

We started our planning with the visual areas needed by a teacher. We found that we could procure blackboards, bulletin boards, etc., in the dimensions of 3 feet by 4 feet, and 5 feet 4 inches by 3 feet 4 inches. Then we built frames to encompass the boards and projected these frames, or panels, forward 2½ feet to facilitate back lighting. The blackboards are removable and can be replaced by bulletin boards, peg boards, a flannel graph, a large paper tablet, a magnetic board, and a screen for rear screen projection.

By removing the blackboard and adding a floor and back, we often use the panel as a display counter

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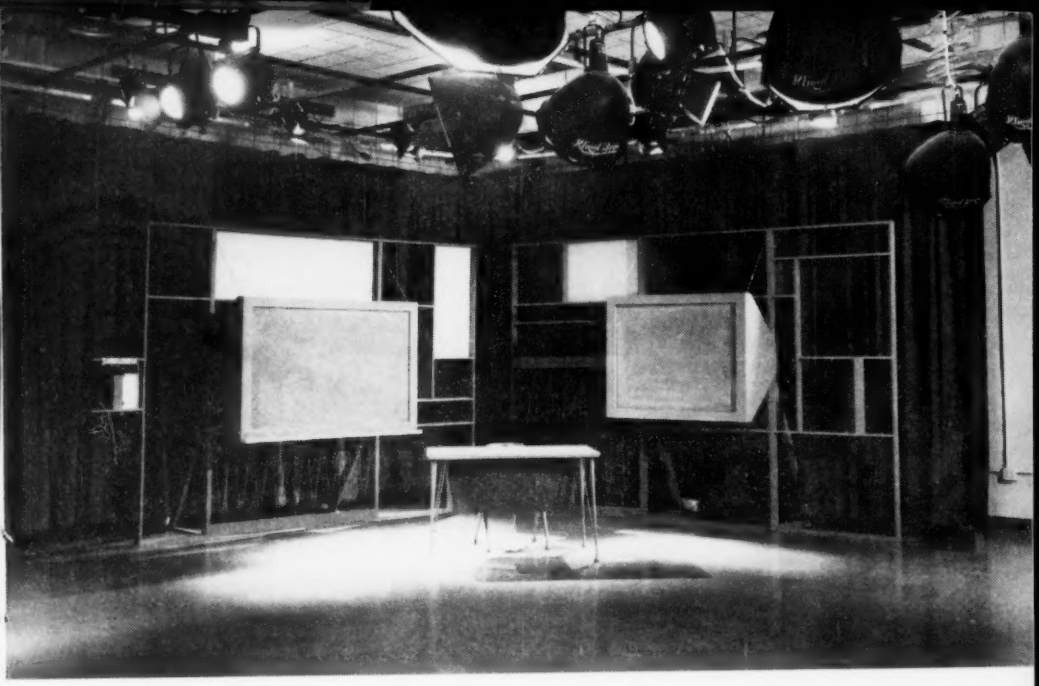
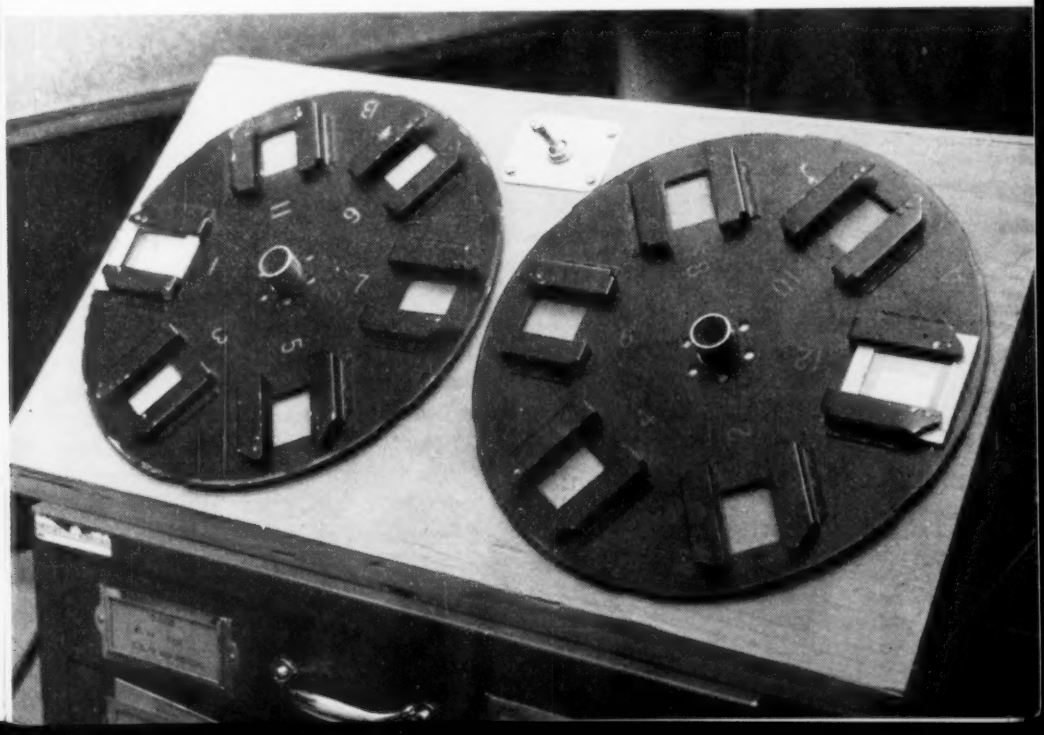


KUON-TV's multipurpose studio set for in-school TV programs.

"Home-made" 2 x 2 slide loader.



ETV in Cincinnati

Separate School Systems pool efforts to produce series on Ohio history

● The little red schoolhouse began to disappear in the Midwest with the appearance of the automobile. The consolidated school, tied together by a fleet of school buses, was the next step. Today in Greater Cincinnati, Channel 48 has added a new and effective element of consolidation.

Twelve school systems in the Valley Area outside the City of Cincinnati are consolidated each Tuesday afternoon at 2:30 by means of educational television station WCET. WCET has become the line that has overcome problems of geographic location and of varying schedules and curricula. Now all the Valley schools can use a single teacher at the same time for *all* schools in the far-flung Valley area.

WCET has made this possible by acting as a catalyst for a single program series. By pooling their efforts, by going to WCET's centrally located studios, the 12 school systems can produce with a minimum of effort a series of programs of topflight quality. Any one of the school systems would have found the difficulties of producing its own complete TV series virtually insurmountable. But together they are successfully producing a program entitled *The Story of Ohio.*

By **Fred Thomas**

WCET, Cincinnati, Ohio.

Ohio history is a required subject in schools throughout the state. This fact gave the 12 systems a subject which all could incorporate into regular history classes. Next, and this is a big problem for community educational TV stations, was this question: What day and what time of day, would find all the history students in the seventh through ninth grades able to watch *The Ohio Story*.

There seemed only two ways to resolve the problem of finding an appropriate broadcast time: arbitrarily to clear one half hour in all and play them back at different times to suit different school schedules.

No funds were available for filming, so the answer was to rearrange shedules and clear the time. Once this was done, the resources of all 12 school systems were concentrated to produce the best visual program.

● VIEWING-TIME clearance is the nub of the problem in producing a cooperative TV series among many independent school systems. Once this problem was solved, the rest was relatively simple. The series was broken down into 12 programs, and one phase of Ohio history was assigned to each school system as its program. In each case, a history teacher is responsible for preparing the script material and selecting a cast from the student body.

Two weeks before each program. WCET Production Director John Morris goes to the school system. He meets with the history teacher and her student cast to go over the material she has prepared. Some of it, understandably, is not adaptable to television. Mr. Morris, a professional of many years, culls the material and constructs a working format. The students then run through the revised shooting script.

On the day of the broadcast, students and teacher arrive early at the WCET studios. They go through a dress r e h e a r s a l on camera. Mr. Morris corrects errors and works with the students until they have a good grasp of how they are to perform when the light flashes red on Camera One.

The programs, according to Mr. Morris, have been professional—no stumbling, no staring into cameras, and no walking off camera. At schools throughout the Valley, students watch on 21-inch TV screens in their classrooms. They learn Ohio history in dramatized form by actors whom they may know. It has proved effective.

Larger single school systems which have their own staffs can produce many programs each week. But smaller school systems generally are better able to produce in-school programs for television by pooling resources, materials, and personnel—as 12 of them have done in Cincinnati on WCET with *The Ohio Story*.

Radio and TV Speech

A Curriculum Guide for High Schools

Fourth Installment

By

Edward Stasheff

University of Michigan.

Ethel Tincher

Denby High School, Detroit, Michigan.

Edgar E. Willis

University of Michigan.

In This Installment

Glossary of Radio and Television Terms
Camera Cues or Commands
Lens Information
Audience Research Organizations
Personnel of a Local Station

● GLOSSARY of Radio and Television Terms

Across the board: The scheduling of a radio or TV show at the same time on five consecutive days, Monday through Friday.

Ad lib: The actor or speaker makes up lines as he goes along.

Animations: Inanimate objects or cartoons which are photographed in such a way that they seem to move.

Amplifier: A device for increasing the power of a signal without appreciably altering its quality.

Audio: Sound on radio or television.

Audition: To try out for a show.

Background (B. G.): In radio, effect or music used behind dia-

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NAEB Research Fact Sheets

Series I, Number 38

Teaching by the Discussion Method

By Samuel L. Becker; J. A. Murray, Jr.; and Harold P. Bechtoldt. *Partially supported by a grant from the Fund for the Advancement of Education. State University of Iowa, 1958.*

The University of Iowa experimented during the academic year 1956-57 with various methods of teaching about American government. The purpose of the experiment was to evaluate more precisely the achievement in the usual academic activities as a function of the method of instruction and to determine the effect of each method on certain attitudes of students and staff.

It was a well-known fact that no single student is able to participate very often in a classroom discussion. Generally, the discussion experience was a vicarious one. The question arose as to whether there was any difference if this experience was gained by actual presence in the classroom or whether it could be gained equally as well through the use of television.

Seven groups were established. Group One consisted of 14 students who met with the instructor in the TV studio. Groups Two and Three, consisting of 32 students each (semester I), viewed the televised program but could not enter the discussion, except to ask pertinent questions. Group Four (27 students) viewed the telecasts but could not enter into the program at all. Group Five was a small discussion class of 18 to 29 students. Group Six was a large discussion group of 75 members,

and Group Seven contained two large lecture classes of between 112 and 132 students each.

Results:

1. All student achievement was improved, regardless of group.

2. Students of high and low ability were not affected differently by the method of instruction. Individual ability or skill made the chief difference in student scoring.

3. Students preferred the course taught by the discussion method or a combination of lecture and discussion, rather than just lecture.

4. Students who had experienced a course taught by the discussion method on TV were more favorable toward the use of TV for instructional purposes than were students without such experience.

5. Students receiving instruction by one of the discussion methods estimated the relative advantages of this

Continued on page 3A

course higher than did students in non-discussion sections.

Most of the staff felt that the small group discussion method was inadequate as a teaching device in the course. They felt that worthwhile discussions demanded a greater knowledge of the subject than the students had upon entering the course. The burden of discussion fell upon the more intelligent students in the classes, while the remainder retreated into "apathy and hesitancy." The studio instructor favored the televised small group discussion with arrangements made to allow the viewers to ask specific questions or add comments.

—Willard Marrion

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Research
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Sheets

Series I, Number 39

Educational Television and Palm Beach County

By Robert Meachem. Released through the Dade County Board of Public Instruction—Vernon Bronson, assistant director; 1958.

The Dade County schools began television instruction over Station WTHS-TV in Miami in the fall of 1957. Broadcasts were sent to three each of their senior high, junior high, and elementary schools. The Fund for the Advancement of Education granted about $65,000 for the program, while the school board, saving over $100 000 by the use of TV classes, put this money into the experiment also. Six TV teachers present eight programs daily.

This report was issued by the author as a recommendation to the Palm Beach County Board of Education that television be initiated as an integral part of the regular instructional program, with a view of beginning such an application of TV in the 1958 Fall Semester. Activation of the presently unused educational channel—15—is also recommended.

While this report is aimed primarily at indicating the need and present uses of TV in the educational institutions of Palm Beach County in particular, and Florida in general, a national picture of the use of ETV is also presented. A careful list of cities and states using ETV to present instruction to their elementary and secondary schools, with the specific courses mentioned, is presented. A list of educational TV stations on the air

and in the planning stage as of October 1957, is also given. Including those planned, there will be 39 ETV stations in this country, with 33 of them in operation by the end of 1957. Of these 33 stations, 7 will be UHF.

The South is the only part of the country having a cohesive and active regional group interested in educational television. The Southern Regional Educational Board has been largely instrumental in establishing the Southern Regional Commission on Educational Television which has been active in supporting efforts to build educational stations. Nine of the 14 southern states have passed legislation dealing with educational TV—largely for stations. Fifteen of the 39 educational stations operating or planned are in southern states.

In Georgia, for example, the 1953 Legislature appropriated $1,900,000 toward a Continuing Study Center at the University of Georgia. With the aid of a $2,144,000 Kellogg Foundation grant and $300,000 from the university, the center will operate an educational TV station and a closed-circuit system throughout the center. It is planned that the center will be the hub of adult education for the southeastern U. S.

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The Hagerstown, Maryland, project is another noteworthy example of the South's efforts to apply television to education.

The cost element involved in building an adequate closed-circuit system varied from a minimum outlay of $20,000 which would permit going on the air with a low power (100 watt) transmitter, with a working range of 15 to 20 miles; to an elaborate system such as that at the University of Iowa, the cost of which is estimated at $124,000.

—Willard Marrion

NAEB Research Fact Sheets

Series I, Number 41

Television in Army Training

Evaluation of "intensive" television for teaching basic electricity. By J. H. Kanner, Sanford Katz, and P. B. Goldsmith. Released by the Army Pictorial Center, New York, January 1958. 33 pages.

This report is a summary of results of studies conducted at Fort Gordon, Ga., to demonstrate methods of implementing TV techniques in standard classroom instruction and to evaluate their effectiveness for such instruction. The report was prepared under the joint efforts of the Audio-Visual Applications Office, Army Pictorial Service Division, Washington, D. C., and the Television Division, Army Pictorial Center.

Purpose: "It was the purpose of this study to compare the effect upon learning produced by 38 hours of continuous television training over a five day period, with that produced by a similar period of regular classroom instruction. A secondary objective was to evaluate the teaching effectiveness of 'minimal' TV presentations (those methods employing TV merely to transmit existing classroom instruction without using the various special techniques available in TV production)." Prior to this experiment, TV instruction for any one subject was limited to one or two hours a day.

The experiment at Fort Gordon included two groups of enlisted men whose aptitude records were available, so that they could be matched in pairs, and who were not aware they were participating in a test situation. Fort Gordon has

been using TV as an instructional aid for about five years. Learning or achievement scores were based on 124 of these men, in 62 pairs, and retention on 100, or 50 matched pairs.

Results:

1. Teaching effectiveness was essentially the same whether using TV or the regular instruction methods.
2. Regular instruction was more effective than "minimal" TV instruction.
3. TV was as effective as regular instruction on retention test scores.
4. Aptitude level, rather than instructional medium, proved to be the important determiner of test performance.

Conclusions: Television training may be extended to at least five days (38 hours) without any greater decline in learning than that produced in the normal classroom instruction. Because of its low cost and time-saving features, "minimal" TV is recommended for use during emergency periods or for initiating a TV training program, but using *only* "minimal" TV techniques may hinder the development of more effective TV teaching methods. Effect is largely dependent upon the individual instructor's skill when using "minimal" TV techniques.

—Willard Marrion

NAEB Research Fact Sheets

Series I, Number 42

Educational Television at Idaho State College

Reports No. 1 and 2. By C. L. Isaacson and R. L. Walters. May 1956 and March 1957.

Idaho State College at Pocatello, Idaho, began experimental televising as early as 1941. In 1946 a Television Technician course in the School of Trade and Industrial Education was established, and by 1950 sufficient equipment had been built to begin closed-circuit programming on the campus. Noteworthy is the fact that the TV equipment was designed and built by the faculty and students of the college. It has been estimated that commercially purchased equipment of comparable quality would exceed a cost of $300,000.

Idaho State was granted occasional access to Station KID-TV in Idaho Falls. In 1955 the manager of the local community antenna system in Pocatello offered to create an educational link between the college and the public school system of Pocatello. Since the antenna system was not in use early in the day, the college was given permission to use the system for its experimental telecasts—without charge for materials, service, or labor to either the college or the town.

When the school found it difficult to take advantage of this offer due to the heavy loads already placed upon its instructors, thus leaving none free to act as coordinator of the undertaking, the parent company of the community antenna

system offered $5,000 to the college for the purpose of hiring a full-time television coordinator for one year. In February 1956, R. L. Walters was appointed coordinator. Initially, he was recognized as a member of the college faculty, but given no teaching responsibilities. At the end of the year, the college began paying his salary. While he still devoted the majority of his time to television programming, some teaching in the Speech and Drama Department was added to his load.

Initially, funds for necessary administrative expenses were allocated from the Speech and Drama Department of the college. Attempts to gain operational funds from the Fund for the Advancement of Education were unsuccessful. To eliminate program expenses, material and talent of the various departments of the college were used. Additional program material was also provided from outside sources. Programs included—

Industry on Parade, a film series produced by the National Association of Manufacturers and made available to the college for the cost of mailing. Each 15-minute program shows interesting aspects of various industries throughout the country, with two brief "commercial" messages designed to point up the advantages of freedom and competitive enterprise in industry. Summaries of the programs were prepared in advance so that teachers could supplement their own material on related topics.

Music is Fun, a series produced by the Idaho State College Music Department. It was used to acquaint intermediate students with the variety of instruments to be found in the modern orchestra. Special emphasis on the type and sound of these instruments and how

Continued on page 3D

they were played was also given. In connection with this series, the teachers were asked to teach a specific song to their classes from the class songbook. The song was then used as the basic music for the program demonstration.

Our Idaho, a series which dealt with the natural resources of the state and particular points of interest. It was incorporated into the teaching of Idaho social studies in the elementary schools. An outline was provided for the teachers prior to the broadcast, with suggested topics to use as preparation for the broadcast, a summary of the program to be shown, and some ideas of subjects to use as a follow-up to the program.

No formal evaluation of the reception of the programs was attempted, although various informal conversations were very favorable to the programs. Elementary teachers particularly favored the programs on reading, social science, and science subjects. Most teachers suggested a program frequency of every two weeks at the elementary level, with 20- to 30-minute programs being the optimum length. High-school teachers requested longer programs at more frequent intervals. The programming to date has been used chiefly as a supplement to existing unit structures or as general enrichment. No direct teaching has been tried. Lack of receiving sets in most of the Pocatello schools has made it impossible for many teachers and schools to take advantage of the programming. In some cases, classes have been divided into small groups and taken to private homes in order to see the programs.

Early in 1957 the television facilities of the college were moved into a new building and now have specific areas designed for studios, control room, etc. Although not fully equipped, the college's facilities do seem promising in accom-

plishing their attempt to work television into the state's educational system. Idaho State has planned to bring its TV production courses up to par with the technical training in television which it has developed. Students in production courses would also be able to give much help in the preparation of educational television programs.

At the present time, the development of television at the college is at somewhat of a standstill, due to reduced time allowance on the antenna system, lack of receivers in the Pocatello schools, and a general lack of funds. The future is not so dim, however. Mention has been made of the antenna system's installing a second channel to carry the ETV programming, and there is a commercial station under construction in Pocatello which undoubtedly will make some time available to the college. Lastly, there is a channel (10) available for purchase in Pocatello. To go into operation, all the college would need is a transmitter and tower. Depending on the power of the transmitter, such a station could cover a large part of southeastern Idaho, permitting the extension of the in-school programming to other districts and also extending the opportunity of receiving college-level materials in these districts.

—WILLARD MARRION

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Sheets

Series II, Number 16

A.A.C.T.E. Workshops on the Use of Closed-Circuit TV In the Preparation of Teachers

Prepared by Daryl Pendergraft, director of field services, Iowa State Teachers College. *A.A.C.T.E. Bulletin* No. 15, Vol. X, January 17, 1958

During the summer of 1957, the American Association of Colleges for Teacher Education co-sponsored three regional workshops in the use of closed-circuit television in the professional preparation of teachers. These workshops were held at and co-sponsored by the State University for Teachers at Albany, N. Y., July 21-26, jointly conducted by the New York State Department of Education, Kansas State Teachers College at Pittsburg, Kansas, June 9-14, and San Jose State College, San Jose, California, July 15-19, with the California State Department of Education cooperating. The essential purpose of the workshops was to give representatives an opportunity to appraise the practicability of using closed-circuit TV to observe children in classroom situations. Other uses of closed-circuit TV were also considered.

Altogether, 60 representatives of teacher-education institutions from 44 such institutions registered for the three workshops: 15 at Albany, 21 at Pittsburg, and 24 at San Jose. In addition, there were 83 participants and consultants from state education associations, TV equipment manufacturers, the armed forces and boards of education.

Activities of the workshops included demonstrations of the use of closed-circuit equipment in both

elementary and secondary school classes; explanation and discussion of the lessons observed with the instructor of the class televised and/or with the instructor of a professional education course; discussion of technical requirements and costs for closed-circuit TV installations; and observation and discussion of kinescopes of instruction presented over closed-circuit TV.

It was generally agreed that careful planning and gradual introduction are necessary for successful closed-circuit TV utilization. Most of the participants in the workshops agreed that closed-circuit TV offers much at all levels of instruction and in all areas where applied with reason and proper planning and preparation. "Intimacy in observation—without offense—is a real value."

—WILLARD MARRION

NAEB Research Fact Sheets

Series III, Number 8

Educational Television Research Findings

Federal Extension Service Circular No. 514 (an annotated bibliography). Edited by Lucinda Crile. 83 pages. U. S. Department of Agriculture, November 1957.

● Audience Size, Viewing Habits, Preferences

Sloan, J. T. Farm and home television viewing habits and preferences of Caldwell County residents in 1955. 45 pp., typewritten. College Station, Agr. and Mech. Col. of Texas, August 1956.

A study made in 1955 of the audience reaction to *Town and Country*, a 15-minute farm and home county-extension television program.

Merrill, I. R. "Town and Country" program analysis, Spring 1955. 25 pp.

Mich. State U., WKAR-TV Res. Rpt. 552M, East Lansing, 1955.

The WKAR-TV Program Analyzer, an electric rating summation device was used to test a kinescope of a composite TV program for farmers and homemakers. The results of this analysis, including questionnaires and interviews, are reported.

McAllister, W. T. and Whitcomb, L. R. Television for Delaware homemakers. Del. U. Agr. Ext., Spec. C. 3, 11 pp. Newark, 1951.

A study indicating the preferences of the homemakers in and around Wilmington, Delaware, for the different types of television programs presented in the area.

● Effectiveness of Extension Television Programs

Starkey, R. M. and Carpenter, E. S. Television series for homemakers. 12 pp. Amherst, Mass. U. Agr. Ext., 1956.

A survey of the audience for a series of television programs on making lamp shades, and another series of programs on furniture refinishing.

Pollock, J. and Meloche, G. The effectiveness of television in teaching tailoring a coat. 14 pp. Madison, Wis. Agr. Col. Ext., 1954.

The primary purpose of this study was to learn the effectiveness of twenty-two 15- to 25-minute telecasts on tailoring a coat, presented in the spring of 1953 by the home-demonstration agent in Milwaukee County, Wis.

Gauger, C. J. Evaluation of the results of the "corn production" television program in Story County, Iowa. 27 pp. Ames, Iowa State Col. Agr. Ext., 1953.

The results of a study of audience reaction to programs aimed at bringing new information about farming problems to the farmers.

Gunderson, H. Agricultural extension looks at television. In "Voices of Experience," and educational television program at the 68th annual convention of the Association of Land-Grant Colleges and Universities, pp. 5-6. Washington, D. C., Joint Committee on Educational Television, November 1954.

Excerpts from a speech by the author outlining his efforts at promoting extension information programs over television.

Iowa. State College of Agriculture. Agricultural Extension Service. Make a dress — TV! 27 pp. Ames, Iowa State Col. Agr. Ext., 1953.

The results of an audience reaction survey for a series of ten 30-minute TV programs demonstrating the construction of a cotton dress.

Wilson, M. C. and Moe, E. O. Effectiveness of television in teach-

ing sewing practices. U. S. Ext. Ser., Ext., Serv. C. 466, 35 pp. 1951.

Personal interviews with 251 women in the metropolitan area of Washington, D. C., furnished the information for this study of the "Let's Make a Dress" series of TV programs. The findings indicated the effectiveness of television as an educational medium.

● Nonextension Audience Research

Anonymous. U. S. now has 38.7 million TV homes, B. T. Estimates.

Broadcasting-Telecasting, 52:-40, January 21, 1957.

Results of a nationwide study conducted by the U. S. Census Bureau for the Advertising Research Foundation.

Anonymous. TvB reports TV now full time medium. *Broadcasting-Telecasting*, 51:86, September 17, 1956.

Amount of TV viewing and hours viewed most according to a Nielsen survey.

Whan, F. L. 1955 Iowa television audience survey. 25 pp. Manhattan Kans. State Col., 1955.

The results of information gained from personal interviews and diary reports from 8,846 Iowa farm, village, and urban families.

Whan, F. L. The North-Texas television audience of 1955. A study of the television viewing habits in the North-Texas area. 24 pp. Manhattan, Kans. State Col., 1955.

The results of information gained from 9,355 randomly selected urban, village, and farm families in the area, by means of personal interview and three varied types of diary reports.

Whan, F. L. The Topeka television area audience survey, January-February 1955. 58 pp. Manhattan, Kans. State Col. 1955.

The results of diary and personal interview information from 1,932 randomly selected city, village, and farm families

in 20 counties in the Topeka, Kansas, television area.

Seiler, J. W. Both region and season have effect on U. S. television viewing patterns. *Broad-Casting-Telecasting,* 51:48, August 20, 1956.

Results of a nationwide study done by the American Research Bureau.

Tasker, G. W. and Kanrich, G. R. 9th annual edition, Videotown 1948-1956. 31 pp. New York: Cunningham and Walsch, Inc., 1956.

The latest comparison of Videotown's (New Brunswick, N. J.) reaction to television, indicating rises and drops in the general listening and viewing trends as related to previous Videotown reports.

Merrill, I. R. Benchmark television-radio study, Part I: Lansing. Michigan State U., WKAR-TV Res. Rpt. 561M, 74 pp. East Lansing. 1956.

An audience survey for both WKAR-TV (Channel 60) and WKAR radio, owned and operated by the university. The survey included TV ownership information and audience criticism of the university's programming.

Lynch, J. E. A study of the size and composition of the viewing audience of an educational television program in the Detroit metropolitan area. (Abs.) Diss. Absts., 15:644-645, 1955.

A study of the audience for the University of Michigan Television Hour.

Stanley, R. J.; *et al.* Content preferences in television. U. of Wis. TV Laboratory, Res. B. No. 4, 52 pp. Madison, 1955.

Two hundred and twenty-five families in Stoughton, Wisconsin, rank 76 different program types according to preference.

Whan, F. L. Advice on television programming to WHO-TV from Des Moines area families, 1953. 28 pp. Manhattan, Kans. State Col., 1953.

A study of the frequency of broadcast desired for each of 33 types of programs by television viewers, with the results record-

ed separately for urban and rural homes and families.

● Effectiveness of Instructional Television

Warner, R. S. and Bowers, J. Z. The use of open-channel television in post-graduate medical education. *Journ. Med. Ed.*, 29:27-33. October 1954.

A study of the production and reception of four TV clinics for postgraduate medical education transmitted at weekly intervals from the Salt Lake County General Hospital over KDYL-TV, Salt Lake City. Audience reaction was based on telephone interviews with 567 doctors within a 150-mile radius of the medical school.

Berninger, L. M. and Watson, D. P. Impact of horticultural information on televiewers. Mich. Agr. Expt. *Station Quarterly Bulletin.* 37:187-192 November 1954.

The results of study designed to measure the impact of 2-minute horticultural television programs on existing knowledge and attitude levels, recall value, and viewer's preference.

Rock, R. T., Jr.; Duva, J. S.; and Murray, J. E. A study of learning and retention from television instruction transmitted to army field force reservists. Special Devices Center, Office of Naval Research, Dept. of the Navy. Technical Report—SDC 476-02-S3. 50 pp. Port Washington, L. I., N. Y., 1951.

An analysis of television used as an effective means of training large numbers of reservists dispersed in widely separated groups.

United States Naval Training Device Center. Summary of instructional television research reports. 4 pp. Port Washington, N. Y., U. S. Naval Training Device Center, n.d.

An integration of various studies made by the Naval Training Device Center. Topics such as retention of learning, production methods, the use of kinescopes, the use of color, and

special applications are dealt with.

United States Naval Training Device Center. Summary of 65 instructional film research reports. 11 pp. Port Washington, N. Y., U. S. Naval Training Device Center, n.d.

A summary of studies made by the Instructional Film Research Program at the Pennsylvania State University and jointly sponsored by the Army and Navy Departments. The report deals with such items as camera angle, the use of special effects, commentary, repetition, the use of music, and many other elements important to those who prepare instructional films.

Hurst, P. M., Jr. Relative effectiveness of verbal introductions to kinescope recordings and training films. Special Devices Center, Office of Naval Research, Dept. of the Navy, Technical Report SPECDEVCEN 269-7-42. 24 pp. Port Washington, N. Y., 1955.

This study found that trainees learned about the same amount from a film whether they were told it was a kinescope or not. Apparently the novelty of kinescopes no longer stimulates greater learning than film does.

Stover, R. E. and Tear, D. G. Evaluation of two kinescopes. Special Devices Center, Office of Naval Research, Dept. of the Navy. Technical Report SPECDEVCEN 269-7-38, 21 pp. Port Washington, L. I., New York, 1953.

A study in which two kinescopes were rated to be at least as effective in the communication of information as the average training films.

Anonymous. At Exam Time—Chicago TV classes pass with honors. *National Educational Television News,* p. 4 March-April 1957.

Results of a study of 1,300 students registered in the college-by-TV project launched in 1956 by the Chicago City Junior College.

Shimberg, B. Effectiveness of television in teaching home nursing.

Continued on page 7F

A comparison of television and classroom instruction in teaching the Red Cross Home Nursing Course. Preliminary Report. Ed. Testing Service, RB-54-19, 49 pp. Princeton, N. J., 1954.

Results of a study made with adult volunteers from organized groups in Houston and Oklahoma City and indicating that TV is as effective as classroom instructing in teaching facts about home nursing.

Allen, M. R. Quartermaster training command educational-television study. 33 pp. Fort Lee, Va., Quartermaster School, Quartermaster Training Command, 1954.

A study of the effectiveness of a 4-hour TV course as compared to regular classroom instruction. Facts are revealed about costs and program presentation.

Allen, W. H. Spanish and German by Television. *Modern Language Jour.*, 40:139-142, March 1956.

A study of the registrants for two noncredit foreign language courses produced by the University of Wisconsin and broadcast over WHA-TV in 1954.

Western Reserve University. Telecourses at Western Reserve University. A summary report of the first three years, 1951-1954. 17 pp. Cleveland, Ohio, Western Reserve U., 1954.

A study of the general reactions to and effectiveness of the telecourses.

Husband, R. W. Television versus classroom for learning general psychology. *The American Psychologist*, 9:181-183, May 1954.

A comparison of results from three varied TV psychology courses and two normal campus classes of psychology during the winter quarter of 1953 at Iowa State College.

Evans, R. I. An examination of students' attitudes toward TV as a medium of instruction in a psychology course. *Jour. Appl. Psychol.*, 40 (1): 32-34, February 1956.

A survey of attitudes of 74 University of Houston students

taught an elementary psychology course partially by TV and partially by on-campus discussion groups.

Carpenter, C. R. and Greenhill, L. P. Instructional TV research. Project number one: An investigation of closed-circuit television for teaching university courses. 102 pp. University Park, Pa. State U., 1955.

Relevant findings of the investigation indicated that closed-circuit TV has many potentialities as an educational aid.

Seibert, W. F. A brief report and evaluation of closed-circuit TV instruction in Mechanical Engineering 360. 15 pp. Lafayette, Ind., Purdue U., Audio-Visual Center, 1957.

A study revealing student achievement via TV instruction as compared to normal classroom instruction and also the general attitude of those students enrolled in the TV course. (Note: Seibert has a similar study for Physics 230/240.)

Becker, S. L.; Dunlap, R.; and Gerber, J. C. A comparison of three methods of teaching modern literature. 23 pp. Iowa City, The State University of Iowa, 1957.

A study of student reaction to and achievement in a predominately *discussion* section, a *lecture-discussion* section, and a *TV-discussion* section of modern literature.

Kanner, J. H.; Runyon, R. P; and Desiderato, O. Television in Army training: Evaluation of TV in army basic training. George Washington U., HumRRO Tech. Rpt. 14, Washington, D. C., 1954.

Results of a study to obtain basic information on the comparative teaching effectiveness of TV and the Army's regular basic-training instruction.

Dowell, E. C. An experiment in training by television. 14 pp. Keesler Air Force Base, Mississippi, 1954.

The results of an investigation into training by closed-circuit TV as compared with conventional methods of presentation and the feasibility of making

kinephoto recordings for use as training films in specific courses.

Rock, R. T., Jr.; Duva, J. S.; and Murray, J. E. The effectiveness of TV instruction in training naval air reservists. (Rapid mass learning.) Special Devices Center, Office of Naval Research, Dept. of the Navy. Technical Report—SDC 476-02-S2, 68 pp. Port Washington, N. Y., 1951.

Results of a joint project between Fordham University and the Special Devices Center. Mention is made of problems encountered as well as statistical results.

Pasewark, W. R. The effectiveness of TV as a medium of learning typewriting. (Abs.) *Diss Absts.*, 17:579, 1956.

Results of an experiment indicating that TV is an effective medium for the teaching and learning of beginning typewriting.

Merrill, I. R. U. S. TV credit course enrollment, Fall Semester, 1954-55. Mich. State U., WKAR-TV Res. Rpt. 556M, 20 pp. East Lansing, n.d.

The results of a census survey of the 18 institutions of higher learning which offered TV credit courses during this period.

The Signal School, Fort Monmouth, New Jersey. Teaching by television. 45 pp. Fort Monmouth, N. J., The Signal School, 1953.

A report on the experimental use of television in technical military training.

● Production Principles And Techniques

Cech, R. J. and Kern, K. R. Presenting economic information to consumers by television. 74 pp. Ames, Iowa Agr. Expt. Sta., 1953.

Some *Do's and Don't's about educational TV productions* based upon research conducted under the Research and Marketing Act Television Research Project conducted June 1, 1951, through May 31, 1953.

McKeegan, M. and Liston, M. I. Techniques and problems of pre-

senting homemaking television programs. Reprinted from *Jour. Home Econ.*, 46:384-386, June 1954.

A master of science thesis based on information from 102 representatives of 68 TV stations with programs for homemakers.

Jackson, R. Visual principles for training by television. Special Devices Center, Office of Naval Research, Dept. of the Navy, Human Engineering Report SDC 20-TV-2, 26 pp. Port Washington, N. Y., n.d.

A study of 105 training devices and their visibility on television. Using those devices not visually acceptable, 31 principles to insure an understandable TV image for such material were developed. These principles are presented in the report.

Fritz, M. F., *et al.* Survey of television utilization in army training. Special Devices Center Office of Naval Research, Dept. of the Navy. Human Engineering Report, SDC 530-01-1, 142 pp. Port Washington, N. Y., 1952.

A survey of what military subjects were and could be televised, with consideration given to problems encountered, basic equipment needed, the use of visual aids, problems of the instructor, and various camera and technical aspects of producing television instruction.

Brandon, J. R. The relative effectiveness of the lecture, interview, and discussion methods of presenting factual information by TV. *Speech Monographs*, 23:118, June 1956.

This study revealed no significant difference in the amount of information communicated by the various procedures, though the lecture was liked least.

Jorgensen, E. S. The relative effectiveness of three methods of TV newcasting. 2 pp. Madison, U. of Wis., 1955. (Abstract of a Ph.D. thesis at this university.)

The results of a study of presenting the news by (1) the newscaster alone, (2) the newscaster with still shots, and (3)

the newscaster with motion pictures.

Ash, P. and Jaspen, N. Optimum physical viewing conditions for a rear projection daylight screen. *Audio Visual Communications Review,* 2:319, Fall 1954. (Source given: Technical Report SDC 269-7-37. Special Devices Center under contract with the Instructional Film Research Program at Pennsylvania State College, October 1953.)

The results of a study of the effects on learning of the (1) viewing angle, (2) distance from the screen, and (3) room illumination as these apply to the use of the rear-projection, cabinet type, 16mm. movie projector.

● Reports Summarizing the Influence of Television

Anonymous. What TV is doing to America. *U. S. News and World Report,* 39:36-50, September 2, 1955.

Results of an intensive study made by the editors of this periodical.

Finn, J. D. Television and Education: A review of research. *Audio-Visual Communication Review,* 1:106-126, Spring 1953.

A review of the results of existing research on TV of interest to educators.

Bogart, L. *The Age of Television.* New York: Frederick Ungar Publishing Co., 1956, 348 pp.

A combination of the results of many individual research works dealing with the impact of television on Americans. A bibliography of source materials is included.

Kumata, H. An inventory of instructional television research. 155 pp. Ann Arbor, Mich., Educational Television and Radio Center, 1956.

This inventory consists of abstracts of 71 pertinent articles, an annotated list of 173 additional references, a resume of a census of credit courses, and 30 pages of classified highlights from the findings of the specific studies cited.

Note: The original copy of this annotated bibliography contained 75 items with reasonably extensive summaries of the findings of each research. I have reduced the original number of entries to 54, eliminating those which were outdated by more recent studies or which seemed of little informational value. The majority of these were studies dealing with extension-service research.

Copies of the research reports summarized are not available for distribution from the Federal Extension Service in Washington, with the exception of those published there. The name and post office address of the publisher are included in the reference. When inquiring about publications, be sure to give the full reference.

—WILLARD MARRION

NAEB Research Fact Sheets

Series IV, Number 17

An Analysis of Some Demographic and Psychological Characteristics of an Educational Television Audience

By Richard I. Evans, Educational Television and Radio Center, Ann Arbor, Michigan. Mimeo. No Date.

Problems:

1. How do frequent viewers of KUHT-TV, University of Houston, differ from infrequent, former, and non-viewers of the non-commercial educational station?

2. How large is the audience for each KUHT-TV program during a given week?

3. Can a useful feed-back device for viewers of a particular program series be developed?

Methods:

1. To answer problems 1 and 2, a sample-survey of 500 Houston households (using the "grid-density" procedure of sample selection) was conducted by personal interview during May 1956.

2. To answer problem 3, a "select viewer panel" of 100 respondents was contacted and instructed to mail in a completed evaluation questionnaire concerning one program in a particular series.

3. The sample-survey schedule involved fixed alternative, general open end, and projective questions. In one section, all respondents were asked to "play the role" of each category of viewer. Subsequent questions determined the viewer's actual category. Answers of frequent viewers about their reasons for frequent viewing were compared with infrequent, former, and non-viewer "role-playing" reasons for frequent viewing by means of the Chi-Square Test.

Results:

1. Frequent viewers of KUHT-TV did not differ from infrequent, former, or non-viewers with respect to most demographic characteristics, including educational level and income.

2. When all frequent viewers of KUHT-TV were considered, regardless of program viewed, they differed from the non-viewers in that the former were apparently more out-going, active, and (aside from general reading of books) self-improvement-seeking.

3. Frequent viewers of KUHT-TV were found to watch as much commercial television as did non-viewers, former viewers, and infrequent viewers of KUHT-TV.

4. Frequent viewers of KUHT-TV reported they were attracted to educational television by specific programs within the schedule which suited their individual tastes.

5. Frequent viewers of KUHT-TV reported they learned from the program series viewed and discussed the content with others, which suggested to Evans that there might well exist a social-psychological impact of the programming beyond the number of actual viewers.

6. The program seen by the greatest number of persons during the sample-survey was the televised meeting of the Houston School Board.

7. In general, the most viewed KUHT-TV programs were long-

time, regularly scheduled series, produced live locally, featuring the same personality throughout the series. The least popular KUHT-TV programs were one-shot programs or short-run series presented by film or kinescope.

8. A feedback questionnaire from a group of viewers who gathered at one member's home proved to be a good public-relations activity, but the low rate of questionnaire returns obtained in this pilot run prevented analysis of feedback obtained on content, performer, and production quality.

Comment:

1. This study demonstrates anew that an educational television station can, if it chooses to program for them, reach persons of all educational and income levels.

2. This study is unique among the four planned simultaneously at the ETRC Research Conference, January 1956, (others: Adams, Merrill, Schramm) in that it added by mutual agreement *infrequent* and *former-viewer* categories to those of *viewer* and *non-viewer*. Alone, these four categories of behavior do not appear related to differences in demographic and psychological characteristics. Would the demographic and psychological characteristics be identical for frequent viewers of (a) Houston School Board (only) (b) piano lessons (only) and (c) both programs?

—Irving R. Merrill

Radio and TV Speech

Continued from page 12

logue or other program elements. In TV, any material, drape, drop, etc., used behind actors or other foreground subjects.

Background projection: Projection of a scene on a translucent screen; used as a background for a studio set. Also called *rear screen projection.*

Balance: The arrangement of sound and dialogue elements so that they will be transmitted with apparent equal volume.

Beam: The direct horizontal line running from the center of the microphone; the area from which voices are picked up for transmission with maximum clarity.

Blasting: The use of more volume than equipment can handle without distortion.

Board fade: Fade made by engineer on control boards.

Build it up: Instruction to operator to build up volume.

Break: Time out during rehearsal.

Bridge: Music or sound used for transition between scenes.

Boom: Long metal arm to which a microphone is attached.

Broads; Floods: Units or batteries of either incandescent or fluorescent lights which give wide shafts of light. Also known as *scoops* or *parabs.*

Business (Biz): Any action or pantomime used to add atmosphere, realism, or interest to a program.

Busy: A cluttered effect; too much detail; background too elaborate.

Cold: Beginning a show without any preliminary music or sound.

Contrast: The intensity or color relationship between various elements of a picture.

Control room: A sound-proof, windowed booth adjacent to the studio, housing the monitoring equipment from which the directors and technicians control the program.

Continuity: Written material which is to be read over the air.

Cross-fade: The simultaneous fading out of one element of a program and the fading in of another.

Cue: A signal to start any element of a rehearsal or a broadcast.

Cushion: A portion of a program near the end, consisting of a musical number or a sequence of sound or an announcement, which can be lengthened, shortened, or eliminated according to time requirements.

Cut: To stop any part of the program, either by stopping the per-

formers or turning off the equipment. In TV, an instantaneous switch to another camera; to delete a portion of a script.

Dead end: End of studio in which there is very slight reverberation.

Dead mike: Microphone which is not connected or open.

Dissolve: The simultaneous fading out of one picture and the fading in of another so that the two pictures overlap.

Dolly (noun): An easily movable undercarriage on which a camera is located.

Dolly (verb): To move the camera toward or away from the subject.

Dress: A program rehearsed exactly as it is to be broadcast. A dress rehearsal.

Dub: To transfer material from one record or tape to another.

Echo chamber: Room or device to create reverberation; used for producing hollow effects.

Fade: An increase or a diminuation of volume by moving the sound source from the microphone. In TV, to begin with black and gradually bring picture to normal intensity or vice versa. Denotes change in time and/or place in conjunction with the fade-out.

Feedback: Return of sound from a loud speaker to the microphone in which it originated, causing a whistling sound.

Field pickup: The transmission of out-of-studio events by mobile camera unit. Also know as *remote.*

Filter: An electronic device used to change tone characteristics by eliminating frequencies; used for special effects.

Fluff; flub; goof: Any mistake in a program.

Freeze; freeze it: Hold as is. Keep camera and positions steady.

Gain: The degree of amplification used in transmission. Volume in radio; picture-level in TV.

Ghost: An unwanted secondary image of the transmitted picture appearing on the receiver, caused by a reflection or reflections of the transmitted signal.

Gizmo: Anything for which the technical term has been forgotten. A "whatchamacallit."

Head room: Area above a performer's head; refers to the amount of space between the top of head and the top of frame.

Hot light: A concentrated light used in the studio for emphasizing features and bringing out contours.

Inky: An incandescent lamp.

Kill: Stop or end a scene or remove something from it.

Kinescope recording: A sound motion-picture film which records a TV show from the face of a monitor.

Level: Amount of volume on V.U. meter of control board.

Lens turret: Arrangement on camera which permits rapid change of lens.

Limbo shot: Completely neutral background not distinguished by scenic characteristics.

Live titles: Titles picked up directly by the studio camera.

Lose the light: Camera direction term, "Move to your next position when you lose the light."

Monitor: To listen in or view the instrument on which sound or picture is evaluated.

Mural background: Photographic enlargement of a scene as a background to give the impression that the photographed scene really exists in the studio.

Off mike: To speak at a distance from the mike to produce the desired effect.

On the air: The actual period during which a program is being broadcast.

On the nose: The timing of a program is exactly right.

Pan: To follow action to the right or left with the camera.

Peak: Highest point a program should reach on volume indicator.

Pick up cues: Be prompt in speaking lines immediately after preceding speaker has concluded.

Pipe: Send signal through telephone lines or coaxial cable.

Platter: A disc recording.

Read-Y: Actor is reading his part rather than interpreting it.

Remote: Any broadcast done outside the studio.

Riding gain: The control of volume of program by engineer.

Roll it: The signal to start film.

Scoop: Multiple lighting units in the studio; floods.

Segue: A change in the character of music; simultaneous fading out of one musical selection and the fading in of another.

Signature: Theme opening or closing of a program.

Stretch: A direction to actors or sound man to slow up tempo to fill time.

Superimposition: The overlapping of an image produced by one camera with the image from another. A blending or merging of two images to any desired effect, both going out on the air at the same time.

Sustaining: Any program that is not sponsored.

Switch: To switch from one camera to another, from one studio to another, or from one source of program to another.

Tag line: The last line of a scene or a program.

Take it away: You're on the air!

Talk back: Loudspeaker circuit from director to studio.

Throw it away: Direction to actors to speak lines casually or in an off-hand way.

Tilting: A vertical movement of the camera.

Transcription (E. T.): An electrical recording made for the express purpose of broadcasting, in contrast to a recording made for general or home use.

Transition: The change from one scene to another. Often called a *bridge.*

Tripod: Camera mount.

Truck: To dolly in parallel motion with a moving figure or in a plane parallel to a background.

Turkey: A program which does not turn out well. Also called a *clambake* or a *floperoo.*

Under: An element of a program held in the background.

Womp: A sudden flare-up of brightness on the picture. Also called *bloom* or *blossom.*

Woof: Telephone slang used by engineers to signify, "OK and goodbye." Originally used to balance audio lines between master control room and a remote pickup.

• CAMERA CUES or Commands

Pan: Rotating the camera on its horizontal or vertical axis. The camera turns from one direction to another. Vertical movement is usually called tilt up or tilt down.

Frame up: Center the picture or improve its composition.

Focus up: Get the camera into focus.

Head room: More space above the actor; tilt up.

Single shot; one shot: A shot of one person.

Two shot: A shot of two people.

Group shot: A shot of a group of people.

Wide shot; cover shot; long shot: A shot that will cover the whole scene of action. Generally made with a 50 mm. lens.

Medium shot: Usually a shot of the person from the waist up. Generally made with a 90 mm. lens.

Close-up: A head-and-shoulders shot. Generally made with a 135 mm. lens.

Tighten the shot: Move in closer to the subject or use a longer lens.

Loosen the shot: Reverse or tighten the shot.

Dolly in; push in: Move the dolly or pedestal toward the set.

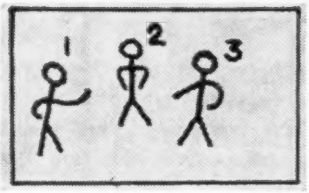
Truck: Move in a line parallel to the back wall of the set or to the axis of the action. Some say, "Dolly right, dolly left."

Follow: Follow the participant while in motion. Cameraman must keep participant in focus when moving in or out from the camera.

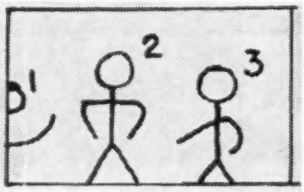
• LENS INFORMATION

Shots of the same group as seen through different lenses, with the camera itself fixed in the same position:

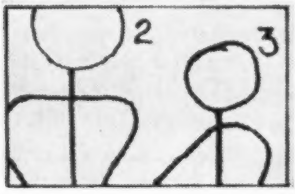
50 mm:



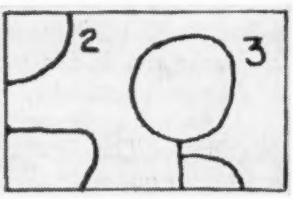
90 mm:



135 mm:



8½ inch:



• AUDIENCE RESEARCH

Organizations

American Research Bureau:

Audience data: TV rating; average viewers per set; total audiences.

Method: Diaries kept by more than 2,000 families; service calls twice within rating week to make sure diary is kept. Diaries kept one week. Reports issued monthly.

Pulse—telepulse:

Audience data: Total audience rating; share of audience; audience composition. (Individual city reports for about 50 cities.)

Method: Roster recall. Personal interviewer asks respondent to recall four or five hours listening or viewing the same day or the previous evening. Interviewer reads titles of programs and the party being interviewed tells to which he was tuned.

Nielson:

Audience data: Program ratings; total audiences.

Method: Audimeter affixed to receiving set automatically records pattern of tuning. Twenty-four-hour day recording. Supplements audimeter findings with diary listings. Reports every two weeks.

Trendex:

Audience data: Comparative popularity of network programs based on 15-city combined figures.

Method: Calls limited to 8 a.m. to 11 p.m. Measures one week per month or on special order.

Videodex:

Audience data: Program ratings.

Method: Ratings based on diary reports in more than 200 markets. Measures one week a month.

Multipurpose Studio Set

Continued from page 8

for small objects and artifacts. Since there are two panels, any combination of visual devices is possible. A flip stand has been incorporated into the design of the set, and another improvement is the use of ball-bearing wheels which make the set easily movable. The dimensions of the outside edges of the two-section set are 8 feet by 10 feet, and 8 feet by 11 feet. This set was designed by Mr. Hobart Hayes, our staff artist, and myself.

• ANOTHER "home-made" element which has made life easier at KUON-TV is our 2x2 slide loader. Such an instrument has been made at a good many stations, but it may be of interest to those who have not yet seen one.

The slide loader, as may be seen from the photograph, is a three-sided wooden box. The slide reels are placed on short axles which permit the reel to revolve. Two holes, the size of which encompasses the slides in the reel, have been cut, one on each side of the wooden face. Each hole corresponds with one of the slide holes on the reels. The left of the rack is marked "red" for the red reel, and the right of the rack is marked "green" for the green reel. A light bulb is built inside the rack, which makes it possible to see the slide vividly and to load the reel efficiently and correctly. The face of the rack is 19 inches long and 12 inches wide. The box is 8 inches wide and 8 inches high. The loader fits neatly on top of our slide cabinet.

Conlan:

Audience data: Station ratings.

Method: Combination of coincidental telephone and interview-roster-recall system. Surveys prepared on order.

● PERSONNEL of a Local Station

Station director or *manager* is in charge of the station.

Program director or *manager* juggles the program schedule to get all that is needed fitted in. He makes the announcer and production assignments.

Production director, sometimes called either *producer* or *director,* is given the script to produce.

Musical director is in charge of all music. (The musicians are not usually considered as part of the station personnel. They are paid union wages.)

Script editor is in charge of scripts. In smaller setups, he will also write copy (sustaining and commercial).

Chief engineer has charge of control room operators, transmitter engineers, etc.

Sales staff members sell local time to local sponsors. *Traffic staff* works hand in hand with sales staff.

Office staff consists of stenographers, secretaries, receptionists, auditors, bookkeepers.

Actors, sound effects men, etc. are found only in centers producing dramatic shows. Many are free lance and work for all local stations.

Public relations staff handles publicity. Not all stations have a staff member who handles only publicity.

Women's director. Most stations have one woman to handle women's programs. Often they do other jobs around the station—write copy, prepare station log, etc.

Educational director, often in the public relations department, handles public service programs.

Announcers usually work a 40-hour week and have chances to add to their salaries by way of talent fees.

Newscasters edit and present news.

Editor's note on

NAEB Research Fact Sheets

- The NAEB Research Fact Sheets are arranged so they may be removed from the *Journal* by pulling out from the center staples.

- Each fact sheet is paginated so it may be individually separated from the others.

Television in Japan

Continued from page 6

motion-picture producers, supplied N-TV with some old films. But the Nikkatsu Co. soon agreed to stop the supply in compliance with a temporary agreement with the association.

TV Trends in Japan

● In October 1957 the Ministry of Communication tentatively approved 43 new TV stations. And forseeing the demand of the public, the six major motion-picture companies had already begun studying the possibilities of the television business. Thus, the new Fuji TV network was to be formed by the financial support of the motion-picture majors, and the new Nippon Educational TV network was to be established with the support of some major motion-picture companies and of several cultural organizations including book publishers and film importers. There will be a total of 11 TV channels. Some of the main networks will be NHK-TV (1), NHK-TV (2),

KR-TV, N-TV, FUJI-TV, and N-ETV.

FUJI-TV and N-ETV are supported by the motion-picture majors, who may run their own feature films on their programs. NHK-TV (2) is allowed to broadcast only for the purpose of education. Though NHK-TV (2) is noncommercial, N-ETV operates its educational programs on a commercial basis.

Though the TV map of Japan is still in confusion, things will be cleared up by the middle of 1958. Government-sponsored NHK-TV (1) and NHK-TV (2) will have 50 TV stations for their own programs, while the commercial TV stations will number 58. The 108 TV stations will cover 90 per cent of the area of Japan.

For government approval, new TV stations must meet requirements such as these:

1. More than 30 per cent of the daily programs must be educational programs.

2. A Self Program-Control Committee for Ethics must be established in each station for the promotion of educational effects by TV.

3. Broadcast time must be not later than midnight, and programs which are likely to attract children must not be shown later than 10 p.m.

According to this basic line, each TV station is planning its own programming.

With its 108 stations, Japan will have the second largest number of TV stations in the world. The contradictions between the governmental NHK and the commercial stations and between entertainment and education will become the new problems of the Japanese TV world.

The Great Talent Hunt

Continued from page 4

sistant professor of romance languages, was chosen. Professor Zulli teaches both the languages of Italy and France and the literature of each of these countries. He speaks several languages fluently and believes that one cannot properly appreciate the literature of other lands unless it is read in those particular languages.

Professor Zulli had performed on several university programs prior to this assignment. He is a dynamic, well informed scholar

whose natural gestures and movements heighten the impact of his material.

● THE PRESS has been extraordinarily generous in its praise of Dr. Zulli's efforts. In addition, endless stories have been written about the amounts of coffee he consumes and the odd hours that now govern his personal life.

This young professor (35 years old) is so well versed in his field that he does not use any mechanical aid during the program, e.g., teleprompter, cue cards, three by five filing cards, or notes of any kind. His flow of information is continuous and his projection exudes such confidence that while there are those who may disagree with his subjective views of an author and his book, there is certainly no one who does not know what Dr. Zulli believes. He uses his hands particularly well in underscoring pertinent parts of his discourse, and he has the astonishing ability of being able to open a book, without apparent planning, to a particular page which has the particular phrase he would like to share with us.

The Office of Radio-Television had few problems in developing this particular talent—such small suggestions as to how to hold the book while reading, the movements from one part of the set to another, and integration of some visuals to the material, were fundamentally the only techniques he had to learn. With all of the university, press, and public acclaim that he has received, Dr. Zulli from the beginning has firmly maintained that he is a teacher first and television personality second.

However, more important, and Dr. Zulli is the first to agree, is the academic experience. Dr. Zulli has enjoyed tremendously the opportunity to bring the literature that he loves to a large audience. Beyond the 177 registrants, who paid $75 each for three points of credit, it was estimated by WCBS-TV, over whose facilities the program appears Monday through Friday, that 125,000 persons in the metropolitan New York area tuned in at 6:30 in the morning. (*Comparative Literature 20* currently is seen from 7:00 to 7:30 a.m.)

There is great discussion about the teacher-pupil relationship that is lost when one physically removes one from the other, i.e., television. Professor Zulli feels that in some subject areas a professor can be closer vis-a-vis to the student than in the classroom. (How many lecture classes of more than one hundred has the average college student attended?) And, perhaps something to ponder about: Do some students on too many occasions use the classroom professor as a crutch? In some subject areas should a student be required or compelled to reach some conclusions and judgments of his own *by himself?* The ability of the well educated man to think has been a lost art which is beginning to return somewhat to favor.

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